

Simplicity in Trimmings the Latest Mode in Summer Frocks



BLACK TAFFETA EMBROIDERED IN WHITE.

BY ANNE RITTENHOUSE.

THE way that trimming is applied, quite as much as the trimming itself, or the line of the frock on which it is applied, differs with the year and as the mode of women's clothes slowly changes and modifies.

Sometimes the decoration depends entirely on the design of the material, sometimes on the material together with the intricacy of the garment itself. Often oriental costumes could be described thus. The Japanese woman gets the decorative effect in her clothes by the interesting fabrics from which they are made, by the folds of one kimono over another, the lines of the obi. The addition of sashes, boleros, aprons and petticoats makes for the decorative effect of the whole in the European peasant costume.

Again trimming is applied all over the frock in the form of braiding, ruffles, flounces and frills. This was one of the characteristics and the great fault of the costume of the mid-Victorian period. Flounciness was trimmed with ruffles and ruffles with ruffles. Panels were edged with bands of material and the bands were further decorated with rows of braid.

What of the modes of today?

The lines themselves are extremely simple. We have little interest in new frocks that show boleros and overskirts, flounces and such intricacies. We like best the frock that is simple of line and construction. We still avoid placing the bulk of the trimming on the very places that we used to regard the only suitable places for trimming. The simple line of the bateau neck is left without frill or flounce, collar or bertha. Often the front of the bodice is straight and unadorned. We have little use for the tucks and gathers, shirtings and plaits that used to be an essential



MAUVE CREPE GEORGETTE TRIMMED WITH WIDE BAND OF SILK ON THE SKIRT AND NARROW BANDS OF PICOT RIBBON.

ANNE RITTENHOUSE Says the Old Flounces and Ruffles Have Gone. But Beads and Fringe Still Persist—Jet to Be in Vogue Again—How, When and Where to Wear Artificial Flowers—A New Way With Embroidery—Cleverly Trimmed Skirts of the Season.



AT LEFT: GRAY SILK CREPE TRIMMED WITH LACE IN THE SAME TONE—THE FEATURE OF THE FROCK IS THE GIRL OF GUN METAL BEADS. AT RIGHT: BLACK SATIN FROCK—THE BODICE AND SKIRT DRAPED AND TRIMMED WITH VARNISHED LACE.

a horsehair sofa in a parlor that was only opened for weddings and funerals and a corner what-not that harbored the stuffed canary, then she probably had a best dress trimmed with jet that she wore on occasions. There was a jet yoke which was plastered along the upper part of the front of the bodice, a part of the frock that was regarded as the fit and proper place for the preponderance of all trimming. One rarely trimmed the back of frocks in those days. It would have seemed like ruthless waste of materials. Indeed, it would have seemed almost indecent.

These jet trimmings, yokes and bands were expensive. They were treasured when the fabrics were worn out, they were carefully mended and put back on best dresses when the silk had to be washed in beer to bring back its pristine blackness—so prodigious were we of the brew in those days.

There is no longer any doubt that jet trimming and jet jewelry will play a leading role in the coming fashion.

HOME NURSING AND HEALTH HINTS

BY M. JESSIE LEITCH.

A Heel Ring.

After Mrs. Brown had been in bed for some weeks, having suffered a painful fracture, she began to experience little shooting pains in her heel. It sounded foolish, so she refrained from mentioning it.

Then the pain became quite marked. She was conscious of it most of the time, and so she said something about it to the doctor who was doing his best to see that she got all the comfort possible in the lonely little shack.

"I hope you're not going to get a pressure sore there," he said. "Nature hasn't been so kind to you in the matter of flesh as to your husband."

She smiled as he spoke at the big, florid, good-natured man who hung anxiously around the little bedroom.

"Her mother is coming to stay with us," said the stout man. "I was keeping it for a surprise, but I reckon she'll get along tonight on the local that passes the tank over on the new railroad. I'm going over now to watch for the train. She will know what to do for that sore heel as well as that broken leg."

And the plump Mr. Brown started rather heavily toward the door. Man-like, having seen surprised tears of joy in his wife's eyes, he had turned away from them, because he did not know what to say.

Change of Position.

"Frequent changes of position, to relieve pressure on bony prominence, make it possible to avoid these pressure sores," he said. "Not that you've got one yet," he added quickly, seeing the woman's look of alarm. "But you're lying on your back, and when you wear business lying in bed with a splint on. So we shall just make a little ring of cotton wool to ease the pressure on this heel. And when your mother comes she will know how to ease those aches and pains. Women are like magicians in a sickroom, covering the weariness of those who have to lie in bed."

The doctor was lying a thick piece of cotton batting into a small ring as he spoke. He wound this with a piece of bandage. The result looked like a big, white doughnut made of cotton wool.

Having rubbed the woman's heel well with a lotion he took from his satchel, and which was very cooling and smelled like witch hazel, he powdered the ring generously with starch. He placed the ring on the heel in the ring.

Thus the weight of her foot eased its pressure on her poor thin heel. And the thing called a pressure sore was avoided.

"Sometimes the elbows and even the back of your ears are troublesome when you have to lie long in bed in one position," he explained. "And your back usually gives trouble at the base of the spine. But we anticipated that with that rubber air ring."

The doctor nodded. "The air ring under my back is fine," she said. "As long as it isn't too full of air."

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that is too stout. Like fringed frocks, old georgettes were their obvious choice.

Glass beads were not the choice of the hour. Steel beads worked on heavier fabrics of black or dark blue are in good repute and jet in white is also in evidence. The demand in bead decorations as in other embellishment is that it should be striking rather than intricate. The effort now seems to be to use every bit of trimming definitely and strikingly and to make contrast between the plain unbroken surfaces of the frock and the part trimmed. Again and again we find among the new things bodies left severely plain, drawn up without a ripple to form the bateau neckline while the contrasting trimming comes in the lace or embroidered net sleeves reaching to the tip of the fingers and in the drapery on the skirt.

For evening there are many cleverly trimmed skirts. The side drapery of lace and net is found in the straight-line frock, while the bouffant skirts of fringing of ostrich and artificial flowers appear. These skirts contrast with the others that show not one break from the waist line to the bottom of the hem. Paul Poiret has conceived an evening frock with straight gathered tulle, full and most to the foot, that billows out in a graceful curve from girder downward.

And embroidered net are used to make the sleeves, which are usually loose and flowing. They are used again to form the side drapery of the skirt, usually hanging below its hemline. When embroidery or beading of any sort of applique work is applied to the material of the frock it is applied daringly, in large medallions or wide borders, in contrast to an unbroken surface of the frock. The French for lingerie frocks, so-called, that were mass of tucks and lace insertions. The entire surface of skirt, waist and



WHITE CREPE GEORGETTE AND BLACK SATIN ARE HERE WELDED TOGETHER BY BLACK EMBROIDERED DRAGON FLIES AND THE WHITE HAT SHOWS APPLIQUE TRIMMING OF BLACK.

sleeves was broken by this elaboration of handwork. Now—perhaps because of the higher cost of handwork—the French dressmakers design frocks where a medium of handwork will make the greatest effect.

Geometrical figures still persist as the motive for trimmings and not infrequently the embroidery or beading applied in graduated circles or squares or oblongs is more effective than the most intricate copied oriental or peasant design.

A rose placed on the belt at the right or left side of the back—on two or three of the new frocks—attracts attention through the sheer novelty of the position. There is no good reason why we should wear flowers there, nor any earthly reason why we shouldn't. There used to be hard

and fast conventions as to where we should and should not wear flowers real and artificial. Women tucked their flowers in their belts. They adorned the front of their blouses with them and once in a while were allowed to place a flower or so in the hair. Now we wear roses to catch up the puffing of a skirt, place one at the back of the belt or wear real ones as wreaths on hats.

The idea in artificial flowers now is not primarily to make flowers that counterfeit real ones. We delight in flowers made of wood or oilcloth, ribbon or feathers. The real flower merely suggests a design for a new bit of adornment. Fruit, too, is made of every conceivable material for use on hats, and both fruit and flowers of fabric with wax or varnish delight the milliners.

Flowered hats have been worn this summer in France, the straw and flower hat being perhaps more in evidence there among well dressed women than in many seasons past. But the French woman has too much dress sense—and the American is a close second in this regard—to wear flower-wreathed hats or flowered frocks save in her youth.

Do you remember how Wagner, writing when in England almost three-quarters of a century ago to his wife, Minna, expressed his terror of English women with red noses and spectacles who persisted in wearing artificial flowers? And of course, the danger always comes when flowers are in vogue that they will be worn by the red-nosed and the spectacled.

Be advised, literally you may not be in this class, but remember that there are varied trimmings and interesting ones for the woman of thirty years and more. It is always better to have your husband wish you would wear flower-trimmed hats than to have him wish that you would not.



ODD COAT MADE OF BLACK GROSGRAIN RIBBON.

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WOMEN In the Public Eye

Miss Ailsa Mellon

BY MARGARET B. DOWNING.

Rather a heavy burden rests on the young shoulders of Miss Ailsa Mellon, daughter of the Secretary of the Treasury and the chateaine of his home. As official rank goes, Miss Mellon would come immediately after the wife of the Secretary of State when the boudoir cabinet is aligned for its pleasant duties. But a well established and always enforced rule

Miss Mellon has trained carefully for social duties. She is fond of music and the study of the languages. Though she has formed no definite plans for next winter, she will fall into line with other cabinet hostesses under the present administration. Miss Mellon is a daughter of a cabinet officer, and in this latter attractive circle she is the ranking lady. Miss Flora Wilson, who acted for so many years for her father, the late James Wilson, who was Secretary of Agriculture, enjoyed a similar privilege. President Harding's cabinet is particularly favorable to young and charming girls. The Secretary of State and Mrs. Hughes have two, one a graduate of Vassar and the other still studying at the Cathedral School. The Secretary of Agriculture has two daughters, one a graduate in the social world, and the Postmaster General has a pretty young daughter. Miss Margaret Hays, who will spend next winter in Washington. Of this compact little group Miss Mellon, by reason of acting as her father's hostess, will be the acknowledged leader.

Tomato Butter Pie. Tomato pie is usually made by filling a crust with ordinary tomato butter. To make the tomato butter, peel and cut the tomatoes into halves and press out the seeds. To twenty-five pounds of tomatoes add eight pounds of apples, pared, cored and quartered. Weigh the whole mixture and to each pound allow half a pound of sugar and the juice of half a lemon. Boil the tomatoes and the apples together, stirring carefully until you have a thick, smooth paste. Add the sugar and the lemon juice. Boil for twenty minutes and it will be ready to can for future use.

Parisian Salad. Cut in very small pieces three cold boiled potatoes and the same quantity of cold beets and celery. Mix the yolks of four hard-cooked eggs with two tablespoons of anchovy sauce, rub through a sieve and gradually add four tablespoons of olive oil, one tablespoon mixed mustard, two tablespoons of vinegar or lemon juice, two pinches of salt, a little black pepper and the whites of the cooked eggs cut in dice. Stir all well together and serve.

Very smart is the immense square sleeve, which is equally interesting in the day and evening gowns.

Miss Ailsa Mellon, Daughter of the Secretary of the Treasury.

(Photo by Bachrach.)

At this capital it is that an unmarried woman cannot rank above a matron, and hence, though the department of finance is second of the executive creations, its chateaine will be placed below the wife of the Secretary of Labor, Mrs. Davis. But this prospect does not displease Miss Mellon; in fact she is rather indifferent about filling the social role at all and spends as much time in Pittsburgh as she does in Washington.

Washington recalls another young and inexperienced girl who was called to play the same part which falls to Miss Mellon—Miss Nona McAdoo, who after her father's death, married until his marriage to President Wilson's daughter. Miss McAdoo also was keenly apprehensive, but fitted neatly into her part when the time came. Miss Mellon possesses a flower-like type of beauty and though she is an enthusiastic horsewoman and an excellent hand at golf, she has the fragile appearance produced by light brown hair and soft blue eyes.

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